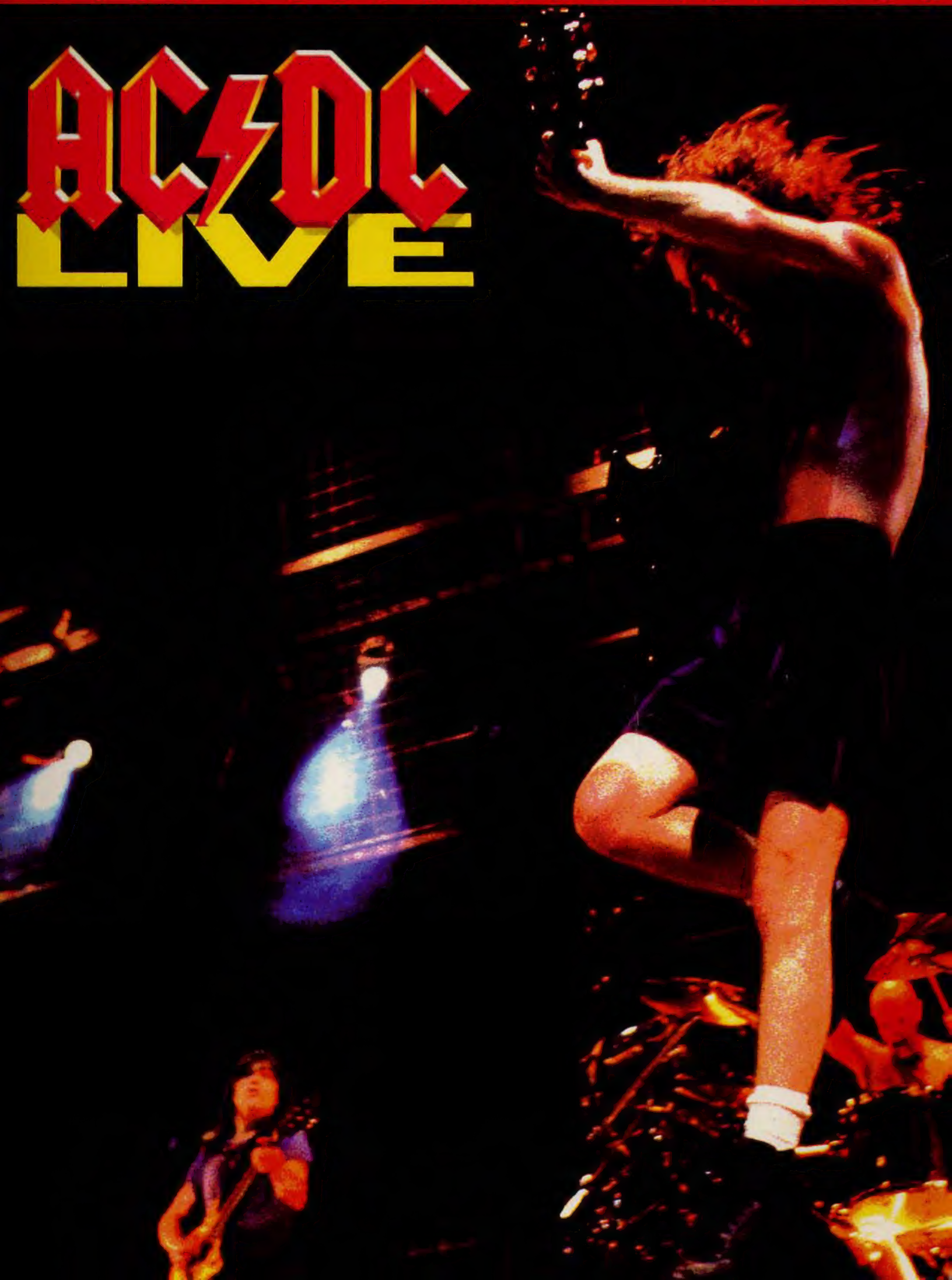


AC/DC LIVE



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(WE SALUTE YOU)	

MONEYTALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 GGsus2 Csus2 GGsus2 GGsus2 Csus2

Rhythm figure 1 end Rhythm figure 1

Rhythm figure 1a end Rhythm figure 1a

G Gsus2 G Gsus2 Csus2 G Gsus2 G Gsus2 D5

Yeow!

The musical score is written for guitar and bass. The guitar part consists of two systems of chords and rhythmic figures. The first system includes chords G, Gsus2, GGsus2, Csus2, and GGsus2, GGsus2 Csus2. The second system includes chords G, Gsus2, G, Gsus2, Csus2, and G, Gsus2, D5. The bass part includes rhythmic figures 1, 1a, and 2. The vocal line includes the word 'Yeow!'.

G5

Rhythm figure 2

Rhythm figure 2a

This section contains two musical systems. The first system, labeled 'Rhythm figure 2', consists of a treble staff with a key signature of one sharp (F#) and a common time signature (C), followed by a bass staff with a treble clef and a common time signature. The second system, labeled 'Rhythm figure 2a', follows a similar structure with a treble staff and a bass staff. The bass staves contain numerical figures (3, 5, 1, 2, 3) and slurs indicating specific rhythmic patterns.

Tai - lored suits, chauf - feured cars, Fine__ ho -

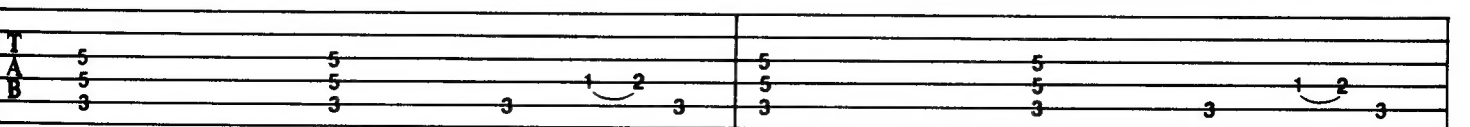
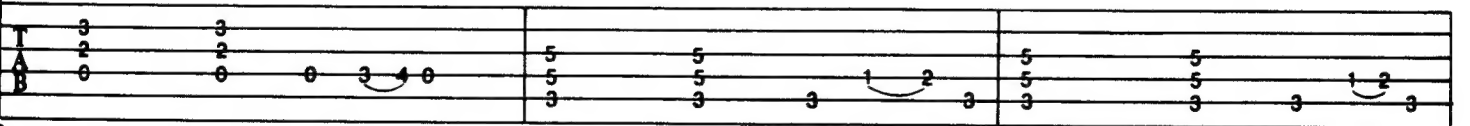
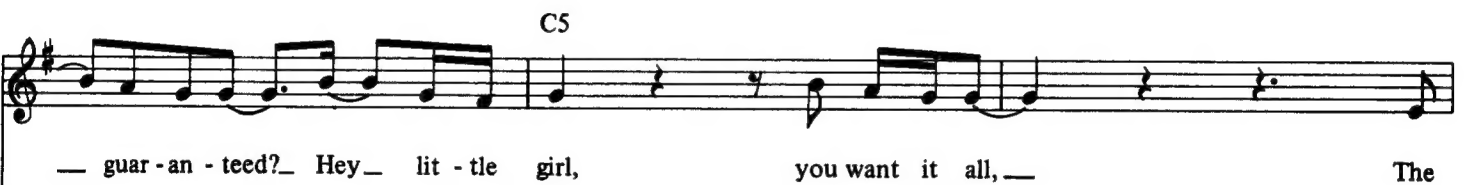
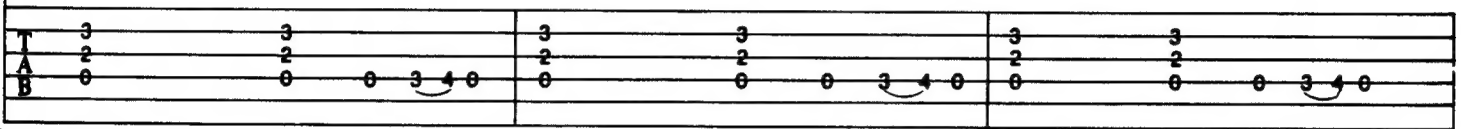
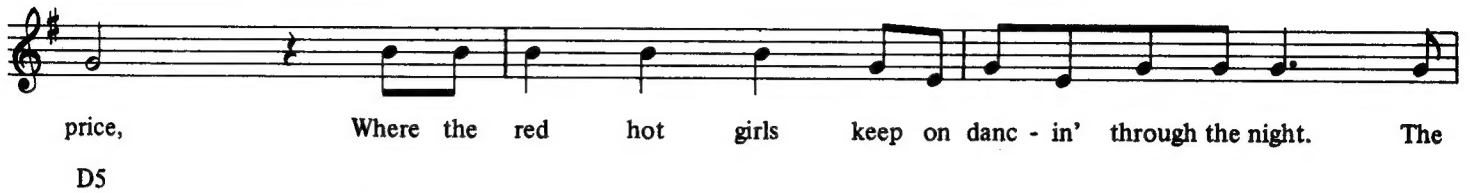
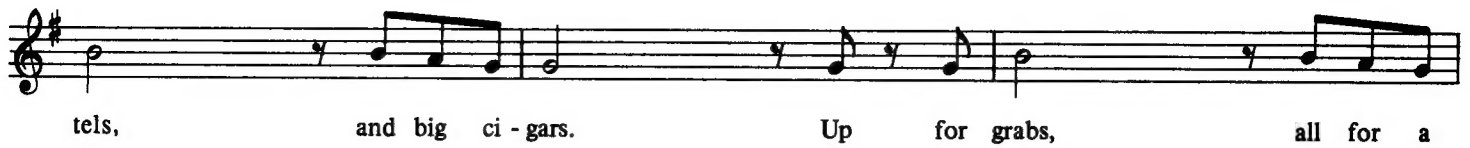
A single treble staff containing a vocal melody line with lyrics underneath.

end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)

This system shows the conclusion of 'Rhythm figure 2' followed by two repetitions of the combined 'Rhythm figure 2 and 2a' pattern. It includes a treble staff and a bass staff with numerical figures and slurs.

end Rhythm figure 2a

This system shows the conclusion of 'Rhythm figure 2a', consisting of a treble staff and a bass staff with numerical figures and slurs.



The musical score is for the song "Come on, come on, lovin' for the money". It is written for guitar, rhythm, and bass.

Guitar Part: The melody is in G major (one sharp). The first staff shows the melody with lyrics: "Come on, come on, lovin' for the money,". The second staff shows the melody with a double bar line and a repeat sign.

Rhythm Part: The rhythm is written on a five-line staff. It consists of two measures. The first measure contains the numbers 3, 3, 3, 3, 1. The second measure contains the numbers 1, 1, 1, 1, 1.

Bass Part: The bass line is written on a five-line staff. It consists of two measures. The first measure contains the numbers 0, 0, 0, 0, 3. The second measure contains the numbers 3, 3, 3, 3, 3.

The musical score is written for guitar and includes a vocal line. The key signature has one sharp (F#). The guitar part features a melodic line in the upper register and a bass line in the lower register. The vocal line is a simple melody. The score includes a guitar solo section marked with a star and a pick scratch instruction. The score is divided into two systems, each ending with a 'Rhythm figure' label.

System 1:

Chords: G, D5

Vocal: Come on, come on, lis - ten to the mon - ey talk.

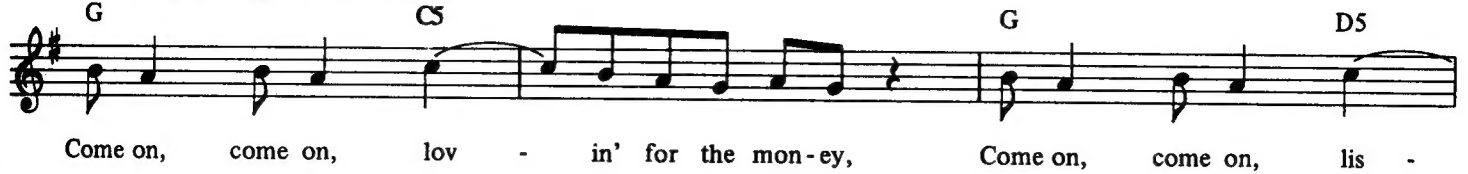
Guitar: end Rhythm figure 5

System 2:

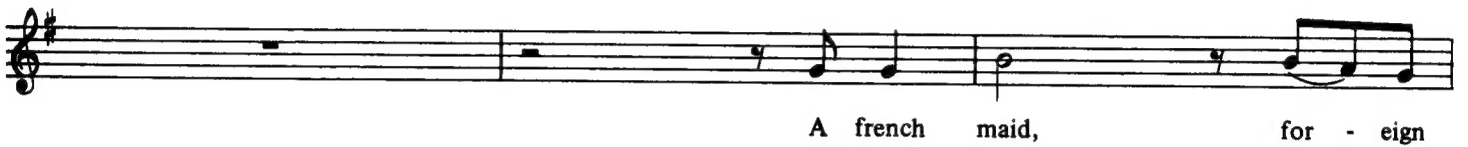
Guitar: *pick scratch this time only

Guitar: end Rhythm figure 5a

with Rhythm figures 1a, 5 and 5a



with Rhythm figures 2 and 2a (3 times)



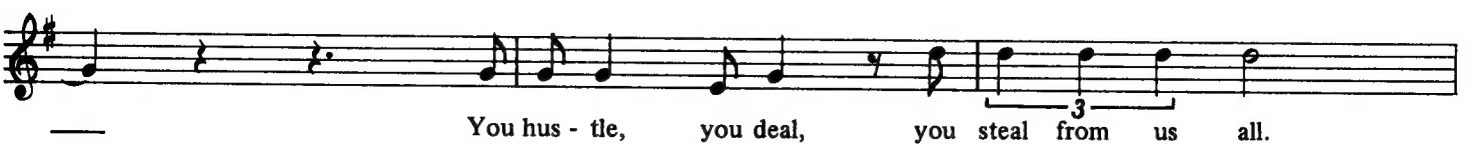
with Rhythm figure 3

D5



with Rhythm figure 4

C5



with Rhythm figures 1a, 5 and 5a (2 times)

with Rhythm figures 1a, 5 and 5a (2 times)

The musical notation is on a single staff in G major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols G, C5, G, and D5 are placed above the staff at various points. The lyrics are written below the staff: 'Come on, come on, lov - in' for the mon - ey, Come on, come on, lis -'. There is a vocalization '(Mon - ey talks.)' written below the lyrics. The notation includes a double bar line after 'lov - in' and another after 'lis -'.

Come on, come on, lov - in' for the mon - ey, Come on, come on, lis -

(Mon - ey talks.)

ten to the mon-ey talk. (Mon - ey) Come on, talks.) come on, lov - in' for the mon-ey. (Mon - ey)

Musical score for the song "Come on, come on, listen to the money, talk." The score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, the chords G and D5 are indicated. The lyrics are written below the staff: "Come on, come on, listen to the money, talk." There is a bracket over the final two notes of the melody, labeled "To Coda". The score ends with a Coda symbol.

D5

Mon-ey talks. Yeah! _____

lead guitar

B

6 (7)
5 (6) 3
0

[illegible]

D5

with Rhythm figure 3

C5

with Rhythm figure 4

8va ----- 1

G Csus2

Rhythm figure 6
with Rhythm figure 1a (2 times)

G Csus2

talks. Be this

end Rhythm figure 6

with Rhythm figure 6

G Csus2 G Csus2 D.S.^{al} Coda

way. Mon-ey talks. Come on, come on.

Coda with Rhythm figures 1a, 5 and 5a (2 times)

G C5 G D5

talks.) Mon - ey talks.

backing vocals

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

G C5

Mon-ey talks, talks, talks. Oh, here it

ten to the mon-ey talk Come on, come on, lov - in' for the mon ey,

G D5

comes. Yeah, _____ yeah, yeah!

Come on, come on, lis - ten to the mon - ey talk.

G5

Mon - ey talk.

The musical score is written for guitar and voice. It features a Coda section with the following elements:

- Chords:** G, C5, G, D5, G, C5, G, D5, G5.
- Vocal Lines:**
 - Line 1: "talks.) Mon - ey talks." with a triplet of eighth notes.
 - Line 2: "Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -"
 - Line 3: "Mon-ey talks, talks, talks. Oh, here it"
 - Line 4: "ten to the mon-ey talk Come on, come on, lov - in' for the mon ey,"
 - Line 5: "comes. Yeah, _____ yeah, yeah!"
 - Line 6: "Come on, come on, lis - ten to the mon - ey talk."
 - Line 7: "Mon - ey talk."
- Instrumental Lines:**
 - A "backing vocals" line with a melodic pattern.
 - A guitar line at the bottom with a complex rhythmic pattern, including triplets and sixteenth notes.

THUNDERSTRUCK

ANGUS YOUNG/MALCOLM YOUNG


(B)

Rhythm figure 1

T
A
B

The musical score is written for three parts: Treble, Bass, and Piano. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 3/4. The score is divided into two systems. The first system is labeled with the chord (Em) above the first measure and (B) above the last measure. The Treble staff contains a melody with a vocal line 'Ah.' in the first system and a piano line. The Bass staff contains a piano line. The Piano staff contains a piano line. The second system is labeled 'end Rhythm figure 1 with Rhythm figure 1' above the Treble staff. The Treble staff contains a piano line. The Bass staff contains a piano line. The Piano staff contains a piano line.

(Em)



Ah. _____

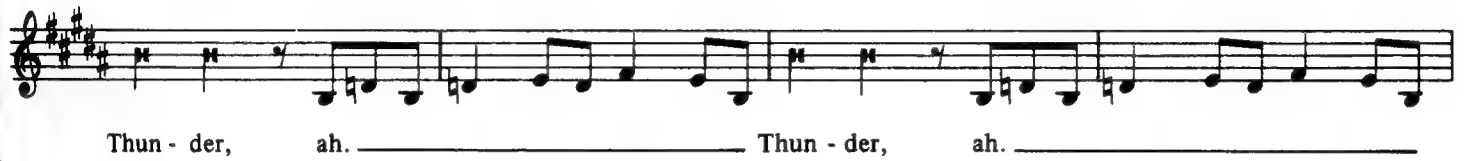
(B)

Ah.

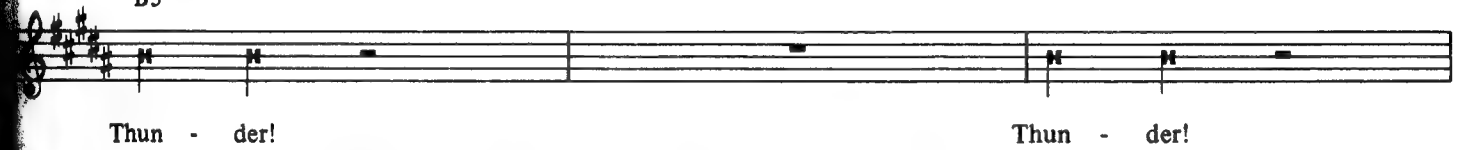
Rhythm figure 2

end Rhythm figure 2

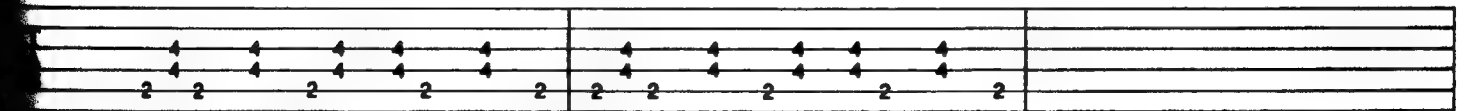
with Rhythm figure 2 (39 times)

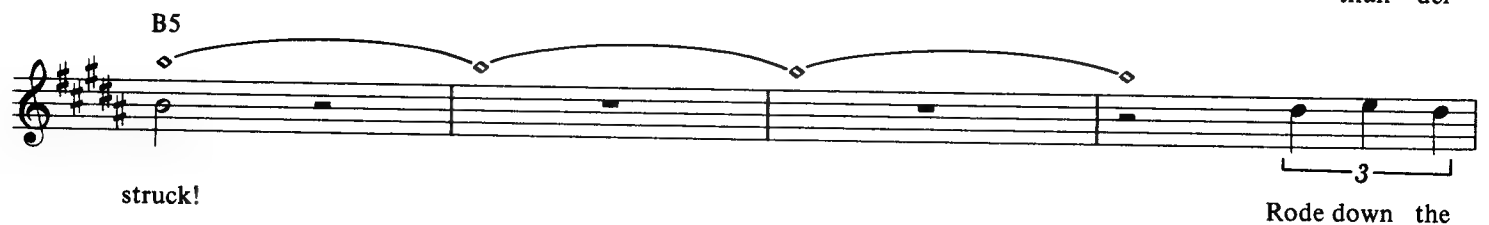
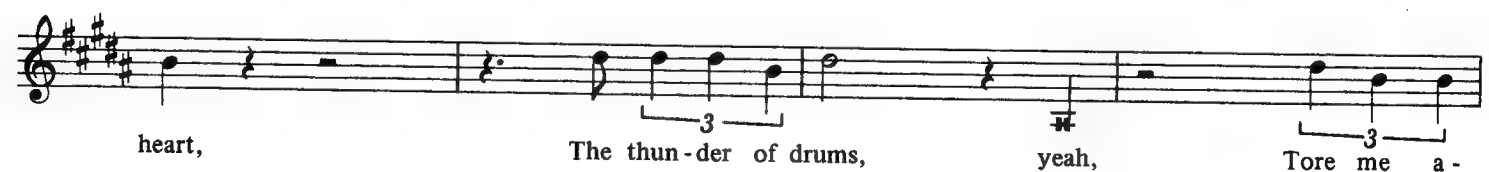
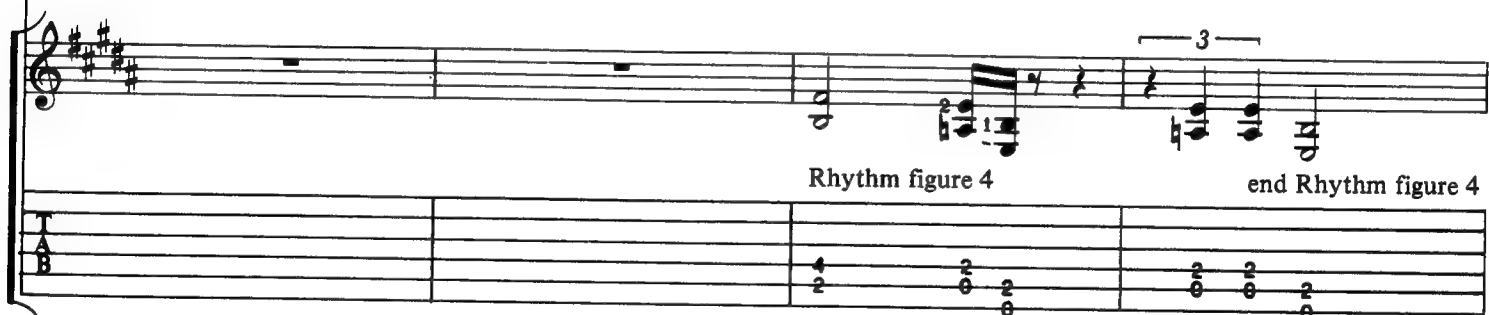
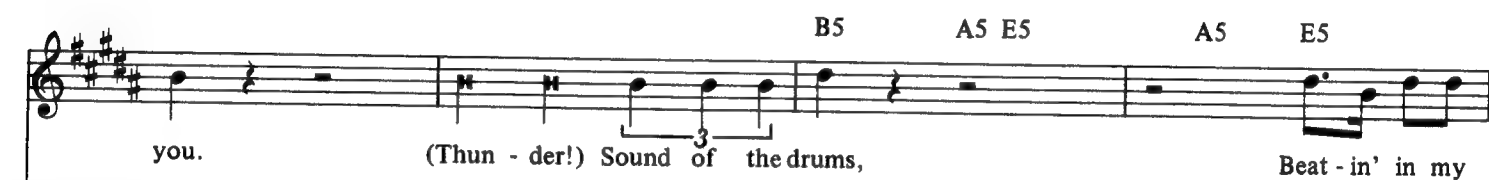
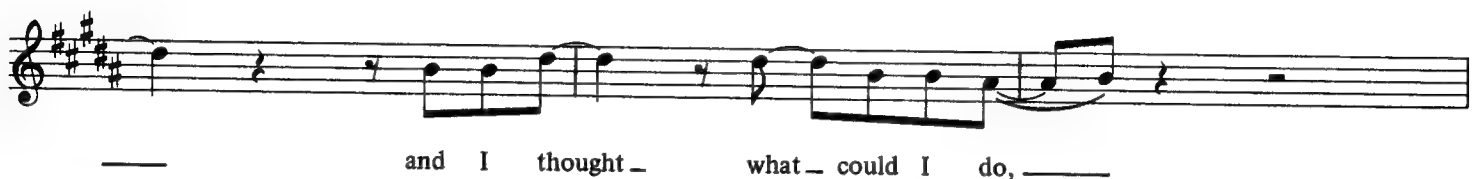


B5



P.M.





Tex - as, _ yeah _ Tex - as, _ and we had some fun. We met some

girls, some danc-ers who gave a good time, ——— Broke all the

rules, played all the fools, yeah, yeah, they, they, they blew our minds._

I was shak - in' at the knees,

Rhythm figure 5

end Rhythm figure 5 with Rhythm figure 5

come a - gain please? _____

Yeah, the la - dies were too kind.

Rhythm figure 6

end Rhythm figure 6

B5 A5 E5

B5 A5 E5 A5 E5

with Rhythm figure 7 (3 times)

A5 B5

A5 B5

Guitar solo

E5

B5

A5

E5

come a - gain please?__

B

Rhythm figure 8

end Rhythm figure 8

B5

A5

ES

with Rhythm figure 8 (3 times)

B

B5

A5

E5

8va- - -

B

R

B

8va----- B5 A5 E5

B5 A5 B5 A5

Ah. Ah.

(B5)

Ow! Ooh, thun - der -

B

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, said

B5 E5 B5 E5

Yeah, it's al - right, - We're do - in' fine, - fine, fine, - thun - der -

with Rhythm figure 7 (8 times)
ad lib solo (16 bars)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Yeah, yeah, yeah, thun - der - struck... Thun - der - struck, - thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Whoa, - ba - by ba - by, thun - der - struck... You've been thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Thun - der - struck... Thun - der - struck.

(Ah. _____) (Ah. _____)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

Thun - der - struck. You've been thun - der -

(Ah. _____) (Ah. _____)

B5 *ritard.*

struck. -

SHOOT TO THRILL

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

guitar 1 A5

with feedback G5 D G5

guitar 2

Rhythm figure 1

D A5 G5 D G5 D A5

with feedback

end Rhythm figure 1

G5 D G5 D A5 G5 D G5

with Rhythm figure I (5 times)

D A5 G5 D G5 D A5

G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

1. All you

G5 D G5 D A5
 wo - men who want a man of the street, — But don't —
 2. See additional lyrics
 G5 D G5 D A5 G5 D G5
 know which way — you wan - na turn. Just keep a - com - in' and put your
 D A5 G5 D G5 D A5
 hand out to me, — 'Cause I'm the one who's gon - na make you burn. — I'm
 C G C G C
 gon - na take — you down; Ah, — down, — down, — down. —
 Rhythm figure 2
 D A D
 So, don't you fool — a - round. — I'm gon - na
 E7#9 A5 G5
 pull it, pull it, pull the trig - ger. Shoot to thrill, —
 end Rhythm figure 2 Rhythm figure 3

D/A

play to kill; — Too man - y wom - en with too man - y pills, — yeah.

end Rhythm figure 3

with Rhythm figure 3

A5

G

D/A

Shoot to thrill, — play to kill; — I got my

gun and I'm read - y, gon - na fire at will, — yeah! —

1.

A5

2.

A5

G

2. I'm like e - Shoot to thrill, — and I'm

with Rhythm figure 3

D/A

read - y to kill; _ I can't get e - nough and I can't _ get my fill. I

A5 G5 D/A

shoot to thrill, _ play to kill. _ Yeah, _

E7#9

pull the trig - ger! _ Yeah, _ pull it!

The musical score is written for guitar and includes a guitar-specific notation system. The key signature is D major (two sharps). The tempo/mood is marked 'E7#9'. The score is divided into measures by vertical bar lines.

Chords: The chords D, A, and D are indicated above the staff. The guitar-specific notation shows the fret numbers for these chords: D (5, 7, 9, 12), A (5, 7, 9, 12), and D (5, 7, 9, 12).

Melodic Line: The melodic line is written on a standard staff. It features various techniques such as bends, slides, and triplets. The guitar-specific notation below the staff provides fret numbers for these techniques: 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Lyrics: The lyrics 'Ow!' are written below the staff.

with Rhythm figure 3 (3 times)

Too man - y wom - en with too man - y pills, — I said,

Shoot to thrill, ___ play to kill; ___ I got my

gun at the read - y, gon - na fire — at will. — 'Cause I shoot to thrill, — and I'm

read - y to kill, And I can't get e - nough and I can't

— get the thrill. — 'Cause I shoot to thrill, —

[illegible]

Rhythm figure 4 *with pick and fingers*

[illegible]

D

A G D

with Rhythm figure 4 (3 times)

A5 G D

A G

D A5

G

Shoot _____ you down.

Hey! —

Rhythm figure 5

Rhythm figure 5a

D5

A5

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

with Rhythm figures 5 & 5a

D5

A5

bot - tom, girl. —

Shoot ya,

I'm gon - na shoot ya.

Ooh, _____ yeah. —

G5/A G/B G5/A D/A

Yeah, — yeah, yeah! —

Rhythm figure 6 with Rhythm figure 5

D5/A A5 G5 D/A

I'm gon - na shoot you down. — Yeah, — I'm

end Rhythm figure 6 with Rhythm figure 6

D5/A A5 *ad lib solo (26 bars)* G/B

gon - na get you down. Down, down, down, down. — Shoot you,

Rhythm figure 7

D/A A5

shoot — you, shoot — you, shoot you — down. —

end Rhythm figure 7

with simile rhythm (8 bars) G/B D/A

Shoot_ you, shoot_ you, shoot_ you, ah, _

A5 G/B D/A

ah, down. Oh, oh, oh, oh, _

A5 G/B

oh, oh, oh, ho, ho! _

D/A A5

with Rhythm figure 7 (1½ times) G/B D/A A5

G/B D/A G

I'm gon - na shoot_ you _ down. _

D/A G
 Qui - et you _ down. _ Shoot you _
 down! _ Yeah, _ heh, yeah.
 Ah, _ yeah! _ Ha, ha, ha, ha, ha, ha!
 B (s)

Additional Lyrics

2. I'm like evil; I get under your skin,
 Just like a bomb that's ready to blow.
 'Cause I'm illegal; I got everything
 That all you women might need to know.
 I'm gonna take you down,
 Down, down, down.
 So don't you fool around,
 I'm gonna pull it, pull it, pull the trigger.

THE JACK

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Musical notation for the first system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody is marked with 'B' and 'A' above the staff. Below the staff is a bass line with fingerings: 4 4 6 7, 2 2 4 5, 4 4 6 7, 2 2 4 5.

Musical notation for the second system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody is marked with 'B', 'A', 'E', and 'B' above the staff. Below the staff is a bass line with fingerings: 4 4 6 7, 2 2 4 5, 2 2 4 5, 2 3, 4.

Musical notation for the third system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody is marked with 'Verse' and 'E' above the staff. The lyrics are: "She gave me the queen, she gave me the king, She was wheel-in' and". Below the staff is a bass line with fingerings: 4 4 4 4 4 4 4, 2 2 4 5, 2 2 4 5.

Rhythm figure 1

deal - in', just do - in' her thing. She was hold - ing a

A
pair, but I had to try, Her deuce was

wild, but my ace was high. But

E
how was I to know that she'd been dealt with be - fore, — Said she

nev - er had a full house, — but I should have known, From the

A

ta - too on her left leg, and the gar - ter on her right, She'd

have the card to bring me down if she played it right, She's got the

end Rhythm figure 1

Chorus

E

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the

jack, she's got the jack, she's got the

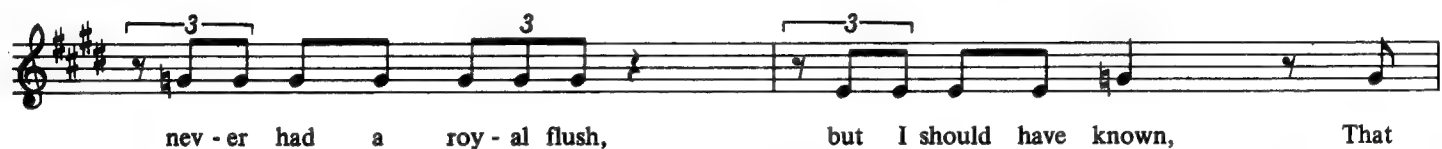
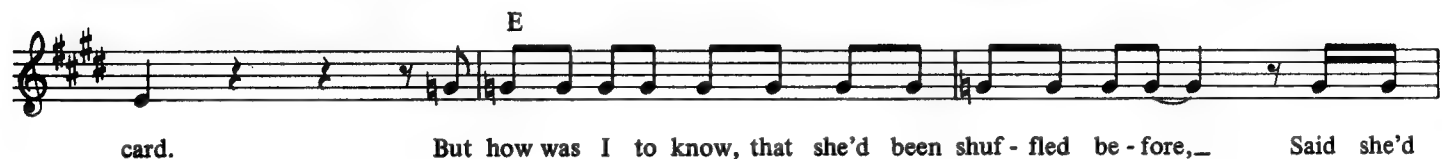
System 1: Treble staff with key signature of three sharps (F#, C#, G#) and common time. Melodic line includes a trill (tr) marked above a note. Bass staves (T, A, B) show fingerings and positions: T (2 (4)), A (2 (4) 2 (4) 2 (4) 2 (4) 2 (4) 2 0 3 0 2 0 0 0), B (2 0 0 0).

System 2: Treble staff continues the melodic line with a 'hold bend' instruction and a triplet of eighth notes. Bass staves (T, A, B) show complex fingering and positions: T (8), A (9), B (12 15 12 12 15 (17) (17) (17) 15 12 14 (15) 14 12).

System 3: Treble staff continues the melodic line with a trill (tr) marked above a note. Bass staves (T, A, B) show complex fingering and positions: T (15 (17) 16 (17) 15 12 14 15 (17) 15 14 12 12 15 15 12 12 14 14), A (14 (16) 12 15 12 14 12 12 14 (16) 12 15 12 15 14 12 14 12), B (14 14).

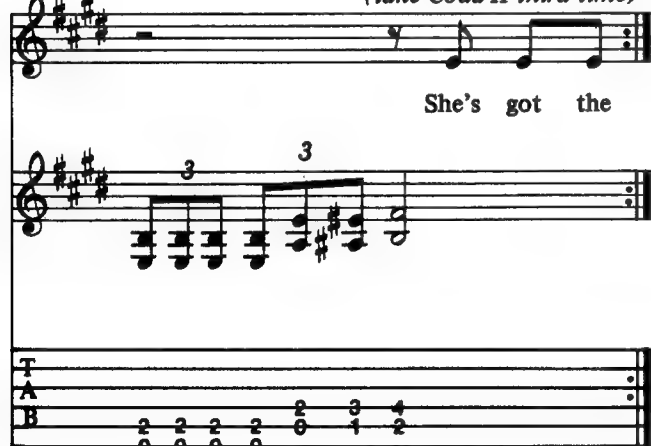
System 4: Treble staff continues the melodic line with a trill (tr) marked above a note. Bass staves (T, A, B) show complex fingering and positions: T (15 (16) 15 (16) 14 (16) 14 (16)), A (9), B (14 14).

Pok - er face was her name, pok - er face was her



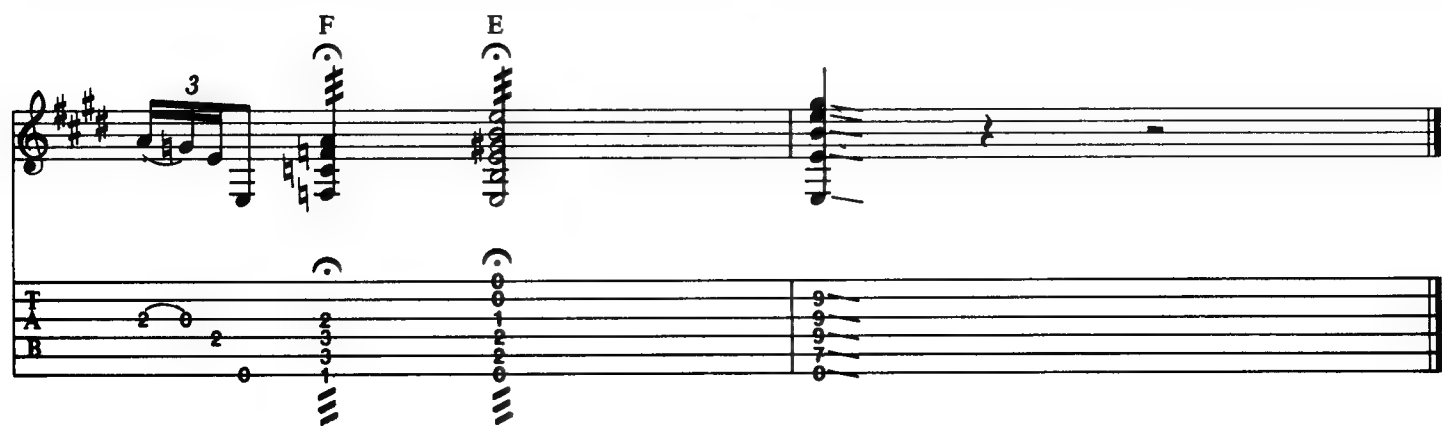
Coda I

B

play chorus 3 times
(take Coda II third time)

Coda II

E



BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

E D A

Rhythm figure 1

T A B

E D A

end Rhythm figure 1

T A B

with Rhythm figure 1 (2 times)

E D A

1. Back in black... I hit the sack, I've been too long, I'm glad to be back, yes, I'm —
2. See additional lyrics

E D A

— let loose from the noose, — That's kept me hang-in' a - bout... I keep

E D A

look - in' at the sky 'cause it's get - tin' me high. — For - get the hearse 'cause I'll nev - er die. I got

E D A

nine lives, cat's eyes, A - bus - in' ev - 'ry one of them and run - nin' wild. 'Cause I'm

♩ A E B A B A E B A B G D A G A

back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

T A B

G D A G A E B A B A E B A B

back. Well I'm back, back. Well I'm

T A B

1.

2.

To Coda

G D D

back in black, yes, I'm back in black back in black

end Rhythm figure 2

T A B

E D/E A/E E 3

T
A
B

0 7 5 5 4 4 2

Rhythm figure 3

T
A
B

9 7 7 7 7 7 7 9 9 9 9 9 9 9

D/E A/E A E A

T
A
B

0 7 5 5 4 4 7 7 7 7 7

end Rhythm figure 3

T
A
B

9 7 7 7 7 7 7 9 9 9 9 9 9 9

E D/E A/E E

with Rhythm figure 3 (3 times)

B B

T
A
B

7(9) 5 8 7(9) 9 9 8 10 11 10 8 10 8 9 7 9 12 14 12

D/E A/E A E A

B B B R B B

T 14 15 15 15 14 (16) 14 12 14 12 14 14 12 14 12 14 (16) 14 (16)

A 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16)

B 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16)

E D/E A/E E

3 3 hold bend

T 12 12 12 15 (17) 15 (17) 15 (17) 15 (17) 15 12 12 12 14 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 12 13 14

A 12 12 12 15 (17) 15 (17) 15 (17) 15 (17) 15 12 12 12 14 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 12 13 14

B 12 12 12 15 (17) 15 (17) 15 (17) 15 (17) 15 12 12 12 14 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 12 13 14

D/E A/E A E A

B B R B

T 12 14 12 14 (16) 15 14 (16) 14 12 14 15 (17) 15 12 12 12 14 12 14 12 14

A 12 14 14 12 14 (16) 15 14 (16) 14 12 14 15 (17) 15 12 12 12 14 12 14 12 14

B 12 14 14 12 14 (16) 15 14 (16) 14 12 14 15 (17) 15 12 12 12 14 12 14 12 14

E D/E A/E E

T 0 0 3 5 0 0 3 3 0 0 0 0 12 12 15 (17) 0

A 0 0 3 5 0 0 3 3 0 0 0 0 12 12 15 (17) 0

B 0 0 3 5 0 0 3 3 0 0 0 0 12 12 15 (17) 0

D.S.^{al} Coda

E D/E A/C# E A E A

Well I'm

T 0 5 3 3 5 0 0 2 3 0 0 0 0 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

A 0 5 3 3 5 0 0 2 3 0 0 0 0 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

B 0 5 3 3 5 0 0 2 3 0 0 0 0 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

Coda

The musical score for 'Back in Black' by AC/DC is presented in three staves. The top staff is the vocal melody, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is in 4/4 time, with a tempo of 100. The lyrics 'back in black.' are written below the notes. The middle staff is the guitar part, featuring a treble clef and a key signature of three sharps. It includes a series of power chords and a melodic line. The bottom staff is the bass line, featuring a bass clef and a key signature of three sharps. It includes a series of power chords and a melodic line. The score is divided into two measures by a double bar line. The first measure contains the vocal melody and the guitar and bass parts. The second measure contains the guitar and bass parts.

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef melody in G major (one sharp). The bottom staff is a three-part vocal harmony for Tenor (T), Alto (A), and Bass (B). The melody consists of three measures, each containing a triplet of eighth notes. The vocal parts follow the same rhythmic pattern with numbered fingerings: 0, 5, 4, 2, 4, 3, 2, 5, 2, 6, 7, 0, 5, 4, 2, 4, 3, 2, 5, 6, 7, 0, 5, 4, 2, 4, 3, 2, 5, 6, 7.

The musical score is for the song "Well I'm back" by The Beatles. It features three staves: a vocal staff, a guitar staff, and a bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The vocal part has lyrics "Well I'm back" and "back" with a long note. The guitar part includes a melody and a bass line. The bass staff shows a bass line with fingerings and a 7th fret marker.

Vocal Staff:

Well I'm back _____ back _____

Guitar Staff:

with Rhythm figure 2

Bass Staff:

0 5 4 2 4 3 2 5 2 6 7

G D A G A G D A G A E B A B A E B A B



back, _____ back, _____ back, _____ back, _____ Well I'm

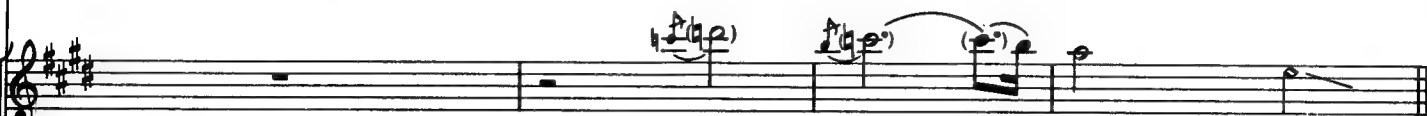
G

D

A5



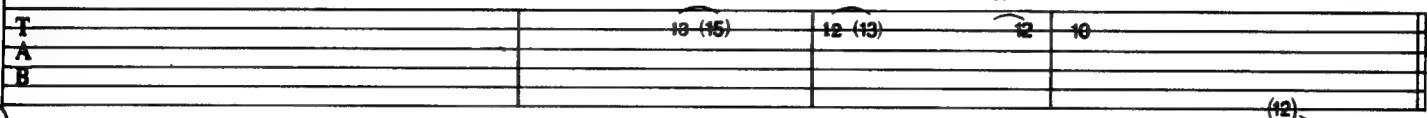
back in black, _ Yes, I'm back in _ black. _ I wan-na say _ it!



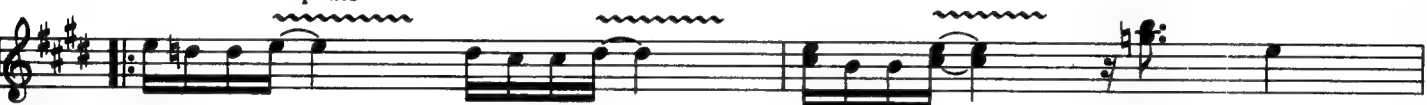
B

B

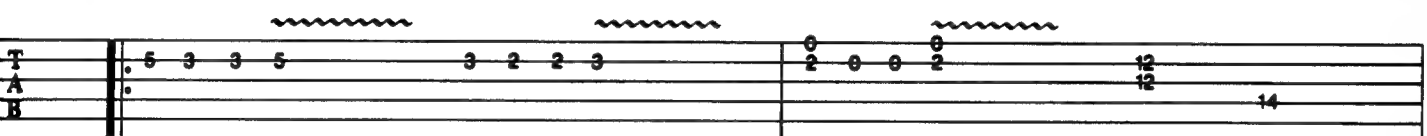
R



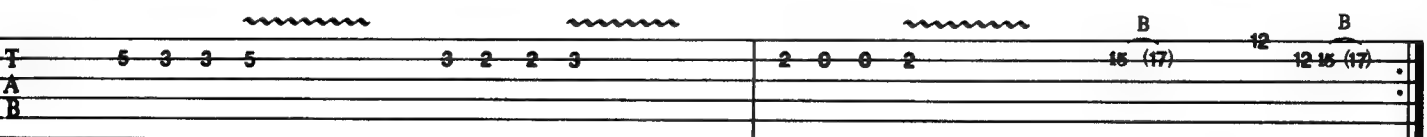
Ad lib solo on repeats



with Rhythm figure 3



play 3 times and fade out



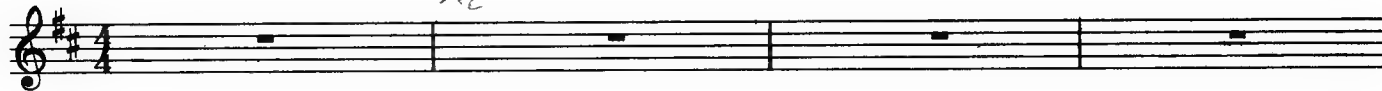
Additional Lyrics

2. Back in the back of a Cadillac
 Number one with a bullet, I'm a power pack.
 Yes, I'm in a bang with the gang,
 They gotta catch me if they want me to hang.
 'Cause I'm back on the track, and I'm beatin' the flack
 Nobody's gonna get me on another rap.
 So, look at me now, I'm just makin' my play
 Don't try to push your luck, just get outta my way.

WHO MADE WHO

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

Drums and bass intro



D5

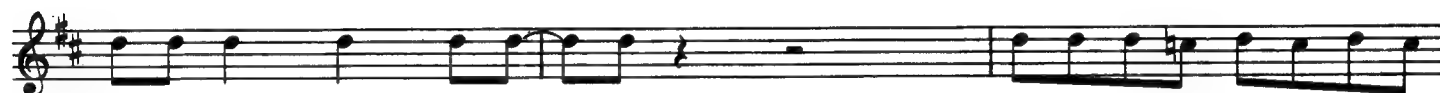


The



Rhythm figure 1

end Rhythm figure 1



vid - e - o games she play__ me.

Face it, on the lev - el, but it

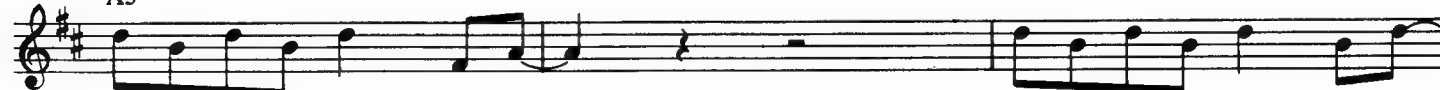
(with simile rhythm)

B5



take you ev - 'ry time on a one - on - one__

A5



Feel it run - nin' down your spine__

Noth - in' gon - na save your one__

D5



__ last time, __ 'Cause it own you, __

Dsus4

through and through... The da - ta bank know my num-

- ber. Says I got - ta pay 'cause I

B5

made the grade___ last year. ___

A5

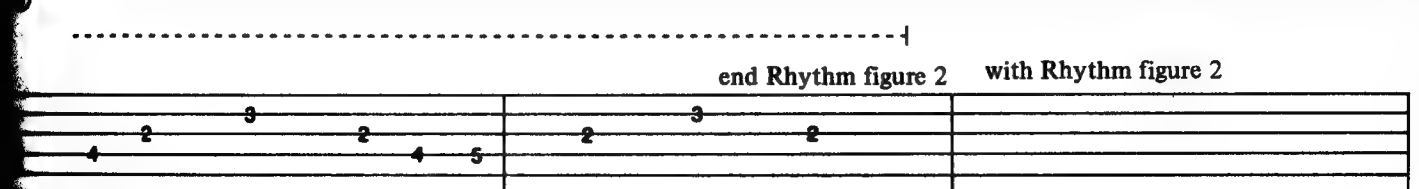
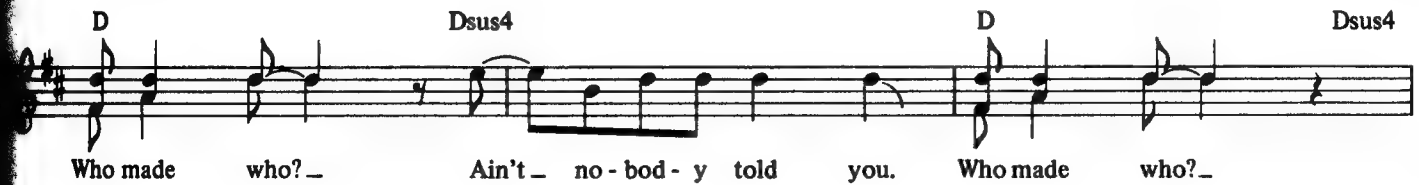
Feel it when I turn the screw...

T T T T T T T

Kick you 'round the world. There ain't —

D5

— a thing — that it can't do, —





Who made you? If you made them and they_ made you, Who pick up_ the mid - dle and who_ made_



_ who?_

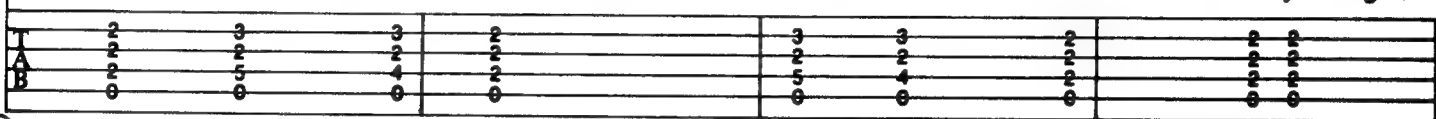
Yeah!_

Who_ made



Rhythm figure 3

end Rhythm figure 3

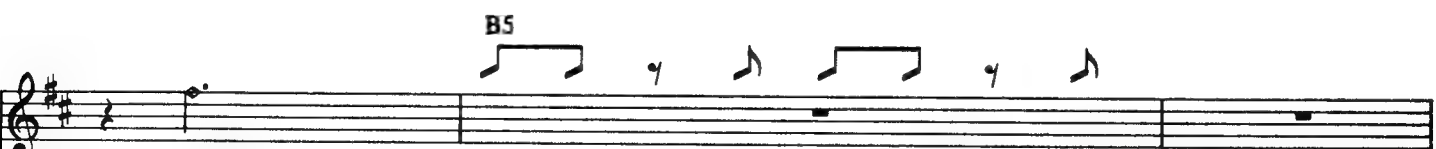


with Rhythm figure 2



who?

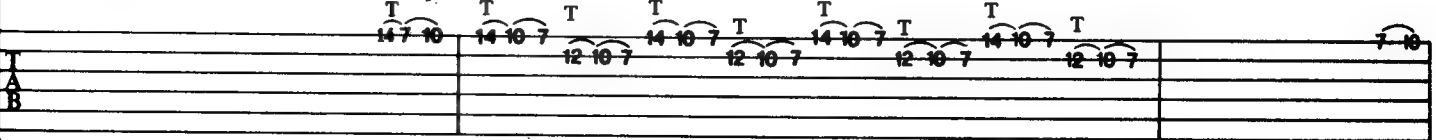
Who_ turned the screw?



Yeah!



silent tap



8va-----

A A7sus4 D/A A 8va----

Gm 8va-----

with Rhythm figures 1 and 2
D Dsus4 D Dsus4

Some-one send me pic - tures. Get it in the eye, take it to the Y, Spin-nin' like a

B5 A7sus4

dy - na - mo... Feel it go - in' round and round...

let ring-----

Run - nin' out - ta chips, you got ___ no line, ___ In

let ring-

with Rhythm figure 2

D Dsus4 D Dsus4 D.S. al Coda

nak - ed town._ So don't look down._ No!

Coda

with Rhythm figure 3

A A7sus4 D/A A A7sus4 D/A A

— who? Ain't no - bod - y told_ you. Oh! Who made who?_

A A7sus4 D/A A A7sus4 D/A A

Who made you?_ Who_ made

who? (Who made who?)_ Who_ made who? (Who made who?)_ Yeah, _ yeah, _ yeah!

with Rhythm figure 2

D Dsus4 D Dsus4

who? (Who made who?)_ Who_ made who? (Who made who?)_ Yeah, _ yeah, _ yeah!

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line and a guitar line. The vocal line is in G major (one sharp) and 2/4 time, starting with a treble clef and a key signature of one sharp. It features a melody with eighth and sixteenth notes, including a phrase marked 'A' with a fermata. The guitar line is in standard tuning (E, A, D, G, B, E) and uses a simplified notation system with numbers 0-7 representing frets. The second system continues the guitar line with the same notation. The score is for a single melodic instrument, likely a guitar, and includes a vocal line for a soloist.

[illegible]

Handwritten musical notation for "The Alphabet Song" on a grand staff. The treble clef staff contains a melody in G major (one sharp) with eighth notes and slurs. The bass clef staff contains a bass line with fingerings (1-5) and slurs.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Above the staff, there are four notes with stems pointing downwards, labeled A, G, D, and A, indicating the pitch of the notes. The melody is written in a single line, with a repeat sign at the end. Below the treble staff is a bass staff, which is empty in this system.

(rhythm guitar ritard)

G D A

repeat and fade out

HEATSEEKER

MALCOLM YOUNG/ANGUS YOUNG/BRIAN JOHNSON

E5

B5

Rhythm figure 1

end Rhythm figure 1

with Rhythm figure 1

B

A B E A Bsus4 E

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 1

B

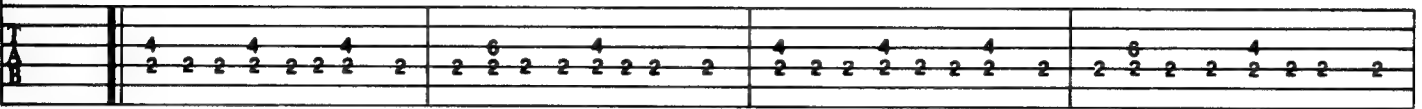


E5

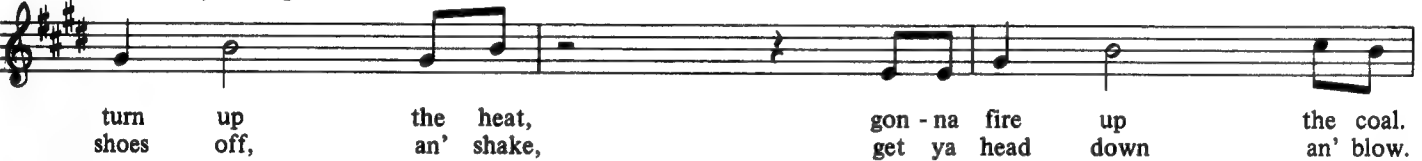


Rhythm figure 3

end Rhythm figure 3



with Rhythm figure 3

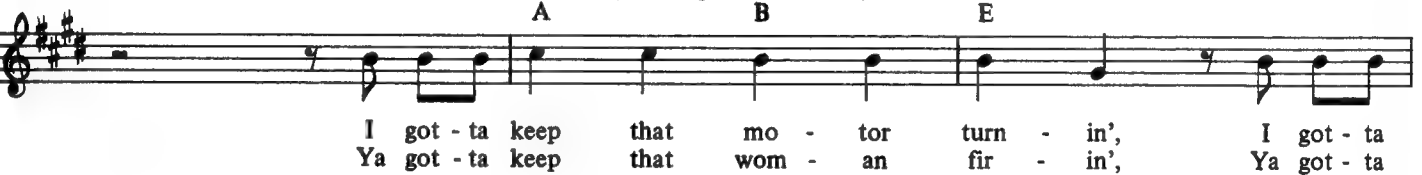


with Rhythm figure 2 (2 times)

A

B

E



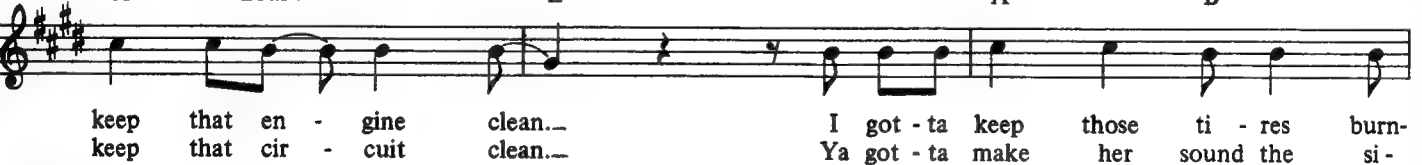
A

Bsus4

E

A

B

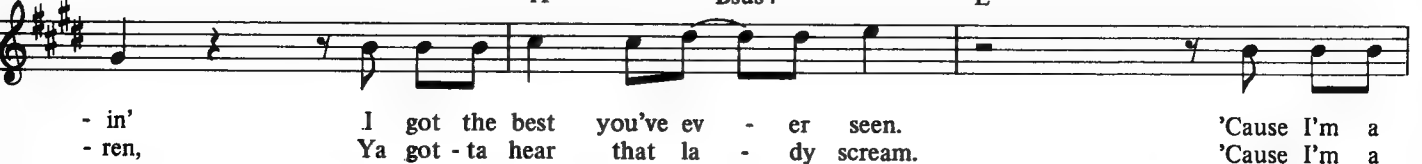


E

A

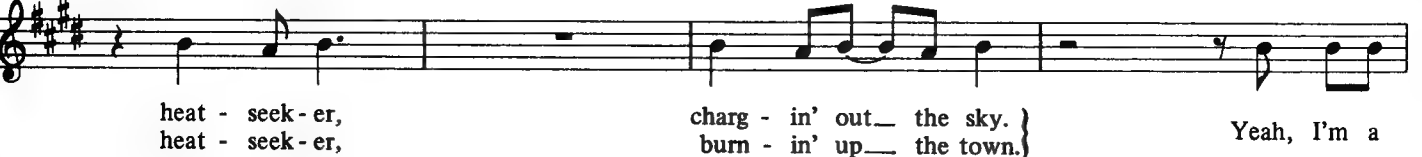
Bsus4

E



with Rhythm figure 1

B5



Yeah, I'm a

life pre-serv - er. I don't need no one to hose_ me_ down, _

with Rhythm figure 1

1.

to hose me down. Ooh, they get - tin'

2.

with Rhythm figure 1 (first 3 bars) Ah, you got it.

8va ----- 7

B5 C#5 D5

15ma ----- 7

B5 C#5 D5

P.H.

B B P.H.

G#5 A5

C#5 D5

E5

8va -----

9

P.H.

B

D5 E5

D5 E5

8va -----

10 7 10 7 9 7 9 7 10 7

10 7 10 7 9 7 9 9 7 9 10 10

A5 B5

D5 E5

C#5 D5

B5 C#5 D5

8va -----

8va -----

R B B

B R B R B

B5 C#5 D5 B5 C#5 D5

8va

hold bend -

R B B 12 B 17 B 17 17 17 17 17 B 17 B 17 B 17

(10) 9 7 9 9 (10) 9 (10) 17 (10) 17 (10) 17 (10) 17 (10) 17 (10) 17 (10) 17 (10) 17 (10)

with Rhythm figure 1

B5 B5/A B5 B5/A B5 B5/A B5 B5/A

Hon - ey!

B5 B5/A B5

Here she comes. Wan - na

8va

U.B. U.B. U.B. U.B. B

7 7 7 7 7

10 (12) 10 (12) 10 (12) 10 (12) 17 (10)

with Rhythm figure 3

E5

see you get up, see the whites of your eyes, 'Cause I'm a

with Rhythm figure 1

B5

heat - seek - er, heat - seek - er, Gon - na

with Rhythm figure 3

E5

meas - ure you up, gon - na try you for size, 'Cause I'm a

with Rhythm figure 1 (first 2 bars)

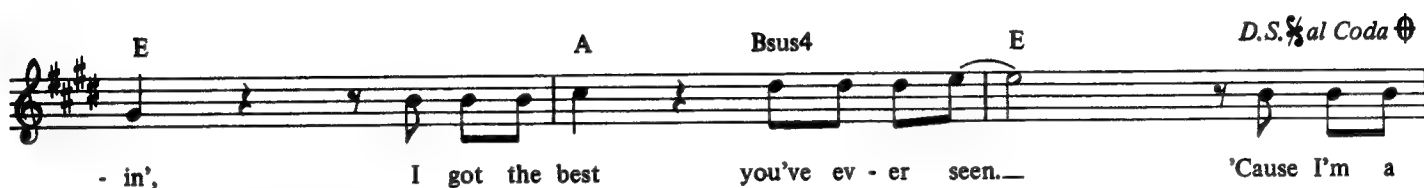
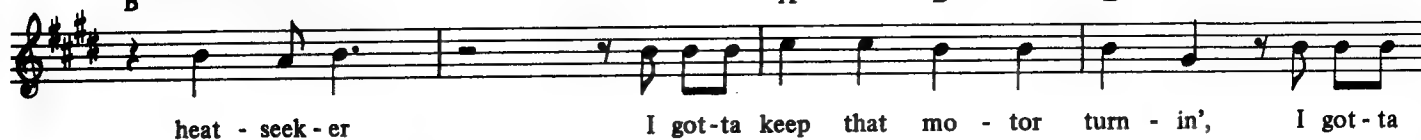
B

with Rhythm figure 2 (2 times)

A

B

E



Coda

with Rhythm figure 1 (2 times)
ad lib solo (8 bars)

B5



B5/A B5

B5/A B5



U.B.

U.B.

U.B.

U.B.

U.B.



B5/A B5

B5/A B5



HELLS BELLS

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

play 5 times

Am Asus4 Am7 Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

Rhythm figure 1

end Rhythm figure 1

Asus4 Am7 Asus4 Am Asus4 G D C5 G/B A5

Rhythm figure 2

end Rhythm figure 2

D5/A Cadd9 G/B A5 D5/A Cadd9 G/B

A5 D5/A Cadd9 G/B A5 D5/A

I'm a rol - lin' thun - der, pour - in' rain, I'm com - in' on like a

Rhythm figure 3

Cadd9 G/B A5 D5/A Cadd9 G/B

hur - ri - cane. My light - nin's flash - in' a - cross the sky,

end Rhythm figure 3 with Rhythm figure 3

A5 D5/A Cadd9 G/B D5

You're on - ly young but you're gon - na die. I ___ won't take no pris - on - ers, won't ___

Rhythm figure 4

C5 G5 D5 C5 G5

— spare no lives. No - bod - y's put - tin' up ___ a fight. I ___

end Rhythm figure 4

E D5/A A

— got my bell, I'm gon - na take you to hell.

Rhythm figure 5

E5 G5

I'm gon - na get you, Sa - tan get ya. Hell's

end Rhythm figure 5

with Rhythm figure 1

Am Asus4 Am7 Asus4 Am Asus4 Am7

bells, Yeah, hell's bells. —

with Rhythm figure 2

A7sus4 C5 G/B Am Asus4 Am7 Asus4 Am

You got me ring - in' hell's bells. — My tem - p'ra - ture's high. — Hell's

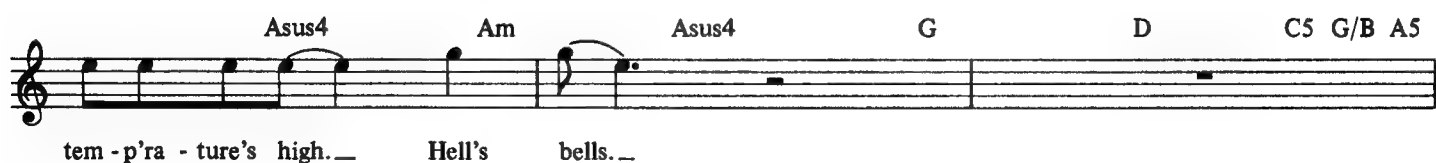
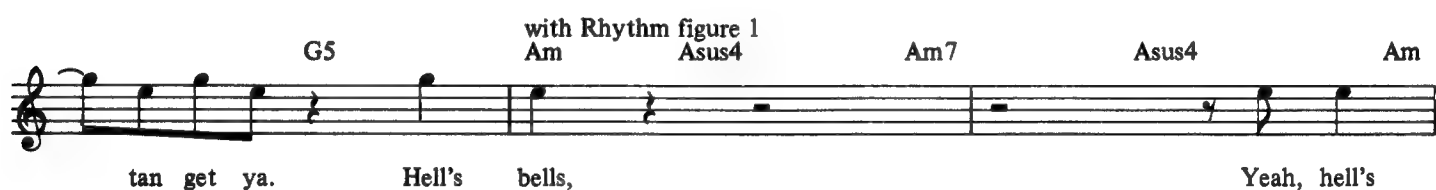
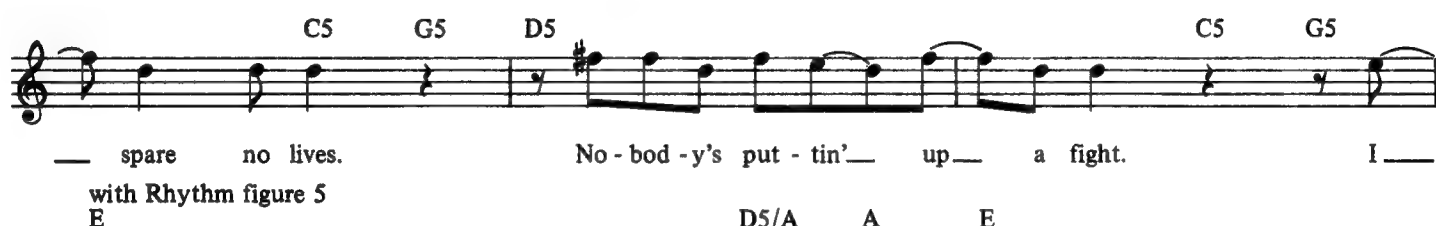
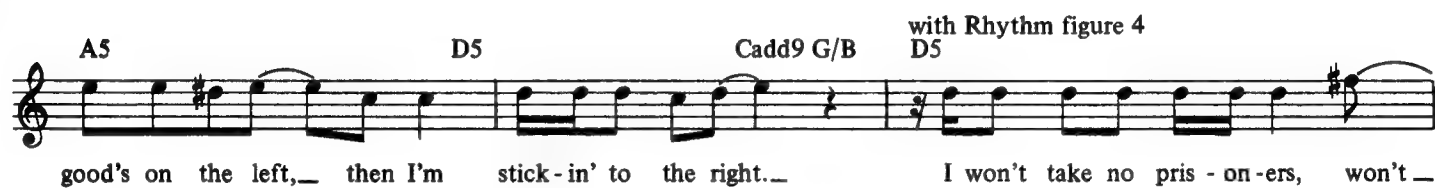
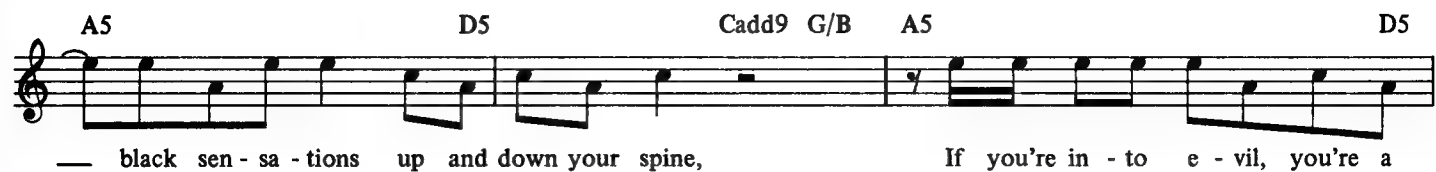
with Rhythm figure 3 (3 times)

Asus4 G D C5 G/B A5 D5

bells. —

Cadd9 G/B A5 D5 Cadd9 G/B

I'll give you —



Guitar solo 1 G5 A5

Guitar solo 1

slow bend

B

5 7 7 4 5 5 0 4 5 7 7 5 7 7(9)

[illegible][illegible][illegible]

E G5 Am Asus4 Am7

8va ----- Hell's bells, Sa - tan's

with Rhythm figure 1

Asus4 Am Asus4 Am7 A7sus4 C5 G/B Am

com - in' to you. Hell's bells, He's ring - in' them now. Hell's

Asus4 Am7 Asus4 Am Asus4 C5

bells, The tem - p'ra - ture's high. Hell's bells, A -

Rhythm figure 6

D5 C5 G/B Am Asus4 Am7 Asus4 Am

cross the sky. Hell's bells, They're tak - in' you down. Hell's

Guitar solo 2

8va -----

end Rhythm figure 6 with Rhythm figure 6 hold bend

Asus4 C5 D5 C5 G/B Am Asus4 Am7

bells, — They're drag - gin' you down. Hell's bells, — Gon - na

8va —

hold bend

with Rhythm figure 6 (first 3 bars)
hold bend

15 (17) (17) 15 13 15 15 B (17) 15 (17) 15 13

Asus4 Am Asus4 C5 D5

split the night. Hell's bells, — There's no way to fight, — Yeah.

8va —

hold bend

15 15 B 15 (17) (17) 15 13 (17) 17 17

A5 G5 A5 C5 D5 A5 G5 A5 C5

Ah.

U.B. U.B.

2 0 2 2 6 7 5 8 (10) 8 (10) 8

D5 A5 G5 A5 C5 D5
 Ah, — ah. —
 8va —
 U.B. U.B. B B B
 10 8 10 10 8 (10) 8 (10) 20 (22) 17 20 17 20 (22) 17 20 (22)

A5 G5 A5 C5 D5
 Ah.
 8va —
 ritard
 B B B B B B B B B R
 20 (22) 20 (22) 20 (22) 17 20 17 10 (21) 19 17 10 (21) 20 20 10 (21) 10 (21) 20 20 10 (21) 10 (21) 10 (21)

A5 G5 A5
 3
 Hell's bells. —
 8va —
 20 19 17 19 17 19 2 2 2 0 3 0

T.N.T.

MALCOLM YOUNG/ANGUS YOUNG/BON SCOTT

Moderate rock ♩ = 126

E
guitar 1

f

G5 A (G) E G5 A (G) E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! Oi!

Rhythm figure 1 P.M. P.M. P.M. P.M. end Rhythm figure 1

G5 A (G) E G5 A (G) E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! 1. See me ride—

Rhythm figure 2 P.M. P.M. P.M. P.M. end Rhythm figure 2

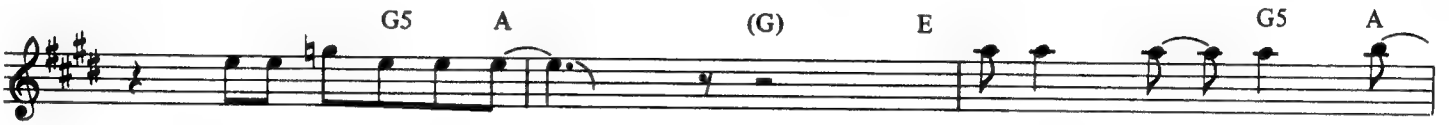
with Rhythm figure 2 (3 times)



out of the sun - set On your col - or T. V. screen, —
2. See additional lyrics



I'm for all that I — can get, —



If you know what I mean, — Wom - en to — the left —



— of me, — And wom - en to the right, — Ain't

with Rhythm figure 2 (first 3 bars)

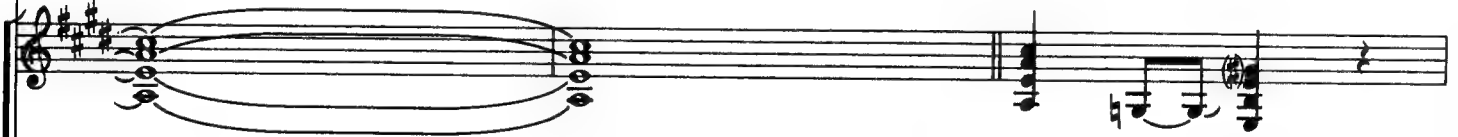


got no gun, — ain't got no knife, — Don't. you start no fight. —

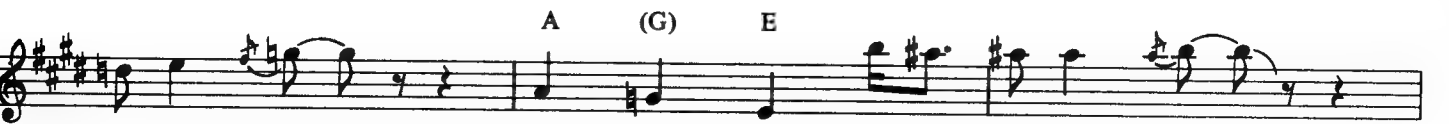


'Cause I'm T. N. T., I'm

guitar 1



Rhythm figure 3



dy - na - mite, — T. N. T., and I'll win the fight. —



end Rhythm figure 3



A (G) E A (G) E

T. N. T., I'm a pow-er load, T. N. T.,

G5 A To Coda

guitar 1

watch me ex - plode.

guitar 2

f

B

E G5 A (G) E G5 A D.S. al Coda (G) E

2. I'm

gradual release-----
with Rhythm figure 1

R

Coda

Guitar solo

E

G5 A

(G) E

guitar 2

with Rhythm figure 1

B

B

R

3 2

0

3 2 0

2 0

0

4 5

15

0

G5

A

(G)

E

8va-

B

15 (17)

12

15

12

13 14

12

14 14 12

14

14

12

14

14

12

14

14

12

14

12

14

14

G5

A

(G)

E

8va-

with Rhythm figure 2 (first 3 bars)

B

B

B

(16)

12

12

15

12

12

12

15 (17)

12

12

15

12

15

12

15

12

14

14

12

14

14

12

14

14

12

14

14

12

14

14

14

G5 A

8va-

B

17 (19)

(13)

14

12

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

14

with Rhythm figure 3 (3 times)

A (G) E A (G) E

T. N. T., Oi! Oi! Oi! T. N. T., Oi!

Oi! Oi! T. N. T., Oi! Oi! Oi!

A (G) E A G E

T. N. T., Oi! Oi! Oi! T. N. T., I'm

dy - na - mite, - Oi! T. N. T., and I'll win the fight. Oi! Oi! Oi!

with Rhythm figure 3 (first 3 bars) E

A (G)

T. N. T., I'm a pow - er load, Oi! Oi! Oi!

A (G) E

T. N. T., watch me ex - plode.

E F F#

guitar 1

U.B. U.B. U.B.

5 (9) 6 (10) 7 (11)

G G# A Bb B
 3 4 5 6 7
 3 4 5 6 7
 3 4 5 6 7
 3 4 5 6 7

U.B. B R B B B
 16 (12) 11 (10) 12 (14) 18 (15) 14 (10)

C C# D D# E F F# G
 8 9 10 11 12 13 14 15
 8 9 10 11 12 13 14 15
 8 9 10 11 12 13 14 15
 8 9 10 11 12 13 14 15

B B B B B B B
 15 (17) 16 (18) 17 (19) 18 (20) 19 (21) 20 (22) 20 (22)

G#5 A5 A#5 E5
 8va
 16 19 20 21 21 21 21 21
 16 19 20 21 21 21 21 21
 16 17 18 19 19 19 19 19

B B hold bend
 21 (23) 22 (24) (24) (24)

N.C.
8va-

E

let open strings ring-

feedback-

Additional Lyrics

2. I'm dirty, mean, and mighty unclean.
 I'm a wanted man,
 Public enemy number one,
 Understand?
 So lock up your daughter,
 Lock up your wife,
 Lock up your back door,
 Run for your life.
 The man is back in town,
 So don't you mess around.

DIRTY DEEDS DONE DIRT CHEAP

BON SCOTT/MALCOLM YOUNG/ANGUS YOUNG

E G5 E A5 E D5/A E *play 3 times*

Rhythm figure 1 end Rhythm figure 1

with Rhythm figure 1 (first 3 bars) G5 E A5 E D5/A E D5 E

If you're

hav - in' trou - ble with the high school head, He's giv - in' you the blues.

Rhythm figure 2 with feed back

D E You wan - na grad - u - ate but not in 'is bed,

with Rhythm figure 2 (2 times) end Rhythm figure 2

Here's what you got - ta do. _____ Pick up the phone, I'm

al - ways home, Call me an - y - time. Just ring

three six_ two, four_ three six_ o, I lead a life of crime...

Rhythm figure 3

end Rhythm figure 3

A5 G5 A5 E D E

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ done dirt cheap.

To Coda

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're

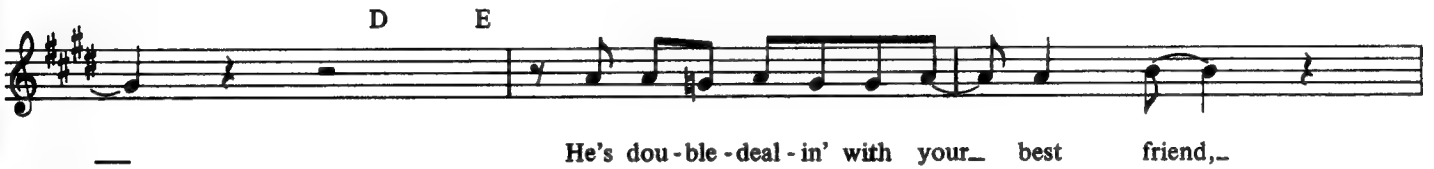
Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're



with Rhythm figure 2 (3 times)



with Rhythm figure 3



A5 G5 A5 E

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ and they're

2 2 0 2 2 0 2 2 0

B A

done dirt cheap.

Guitar solo

3

hold bend

B R

7 7 9 9(11) 10 9 7

B A B

7 7 10 (12) 7 7 10 (12) 12 12 12 12 12 12 12 12

A B

12 12 12 12 12 12 12 7 10 7 9 7 10 7 9 7 7 9 7 9

8va--

6 6 6 6 6 6 6 6

13 10 9 13 10 9 13 10 9 13 10 9 14 11 9 14 11 9 14 11 9 15 12 9 15 12 9 15 12 9 16 13 9 16 13 9 16 13 9

T
A
B

done dirt cheap. Dirt - y deeds_ and they're done dirt cheap.

G5 E A5 E E D E

Con - crete shoes, cy - a - nide, T. N. T., done dirt cheap.

Rhythm figure 4

end Rhythm figure 4

with Rhythm figure 4

Neck - ties, con - tracts, high volt - age, done dirt cheap.

G E A

Dirt - y deeds, they're read - y to send him

Rhythm figure 5

E D E

on the cruise, done dirt cheap. Dirt - y deeds, dirt -

with Rhythm figure 5

end Rhythm figure 5

D E

- y deeds, dirt - y deeds, done dirt cheap. Yeah!

WHOLE LOTTA ROSIE

BON SCOTT/MALCOLM YOUNG/ANGUS YOUNG

A5 C5 D5 C5 A5 N.C.

A5 C5 D5 C5 A5 N.C.

Rhythm figure 1

end Rhythm figure 1

T
A
B

2	5	7	5	2	2	5	7	5	2
2	5	7	5	2	2	5	7	5	2
0	3	0	5	0	0	3	0	5	0

with Rhythm figure 1 (3 times)

A5 C5 D5 C5 A5 N.C.

A5 C5 D5 C5 A5

Wan-na tell— you sto-ry,

N.C.

A5 C5 D5 C5 A5 N.C.

'Bout wom'n I know... When't comes to lov-

A5 C5 D5 C5 A5 N.C.

A5 C5 D5 C5 A5

- in', She steals the show...

N.C.

A5 C5 D5 C5 A5 N.C.

She ain't ex-act-ly pret-ty, Ain't ex-act-ly small,

A5 C5 D5 C5 A5 N.C.

Fort'-two thirt'-nine fif-ty-six, You could say

T
A
B

2	5	7	5	2					
2	5	7	5	2					
0	3	0	5	0					

A5 C5 D5 C5 A5

play 4 times
(vocal tacet on repeats)

she's got it all. _____

Rhythm figure 2 end Rhythm figure 2

T
A
B

2 5 7 5 2 : 2 2 2 :
2 5 7 5 2 : 2 2 2 :
0 3 0 5 0 3 0 : 0 0 0 0 0 0 0 : 0 3 0 5 0 3 0 :

with Rhythm figure 2 (7 times)

Nev-er had a wom - an, Nev-er had a wom-an like you, —

Do-in' all the things, do - in' all the things you do. —

Ain't no fai - ry sto - ry, Ain't no skin and bones, — But you

give it all you got, Weigh-in' in at nine - teen stone. —

%% F5 D5

You're a whole lot - ta wom-an. A whole lot - ta wom-an.

T
A
B

2 2 2 2 2 2 2 2 2 : 3 3 3 : 3 3 3 :
2 2 2 2 2 2 2 2 2 : 3 3 3 : 3 3 3 :
0 0 0 0 0 0 0 0 0 : 1 1 1 : 0 0 0 :

A5 G5

A whole lot - ta Ros - ie, Whole lot - ta

A5 G5 A5 G5

Ros - ie, A whole lot - ta Ros - ie,

G5/F# G5 G5/F# G5 G5/G#

To Coda I ⊕
To Coda II ⊕ ⊕

You're a whole lot - ta wom - an.

A5

with Rhythm figure 2 (7 times)

Hon - ey you can do it, Do it to me all night long._

On - ly one who turns, On - ly one who turns me on..

All through the night -

- time, Right a - round the clock, _

D.S. al Coda I

To my sur - prise, Huh! _ Ros - ie nev - er stops.

Coda I

Guitar solo
A5

with Rhythm figure 2 (7 times)

T
 A
 B

T
 A
 B

T
 A
 B

T
 A
 B

T
 A
 B

F5

T
A
B

D5

T
A
B

* A5 guitar 1 N.C.

guitar 2 A5 C5 D5 play 6 times C5 A5

T
A
B

*first time only

guitar 1 N.C.

T
A
B

with Rhythm figure 2 (7 times)

f

T
A
B

[illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is marked with a wavy line and the instruction "8va--" above it. The second system shows the vocal melody continuing, with a wavy line and the instruction "B" above it. Below the vocal melody, the guitar accompaniment is shown in a simplified notation system. The guitar part is marked with "N.H." (Natural Harmonic) and "B" (Bass) above the staff. The notation includes fret numbers (20, 22) and a diamond symbol with the number 36. The guitar part is also marked with a wavy line and the instruction "B" above it.

8va

17 20 17 20 (22) B 17 20 17 20 (22) 20 17 20 (22) B 17 20 17 20 (22) B 17 20 17 20 (22) B 17 20 17 20 (22)

T
A
B

8va-----1

Oh, a whole lot - ta

hold bend

B

T 17 20 17 17 20 17 17 17

A 19 19 19 19

B 4 (5) 4 (5)

D.S. $\frac{3}{4}$ al Coda II

Coda II

A

Oh, a whole lot - ta

hold bend

B

T 20 (22) (22) (22) (22)

A 14 14 14 14 14 14

B 6 6 6 6 6 6

Oh, a whole lot - ta

hold bend

B

T 14 14 14 14 14 14

A 14 14 14 14 14 14

B 6 6 6 6 6 6

Oh, a whole lot - ta

hold bend

B

T 5 6 5 7 5 6 5 7 5 7 5 7 7 5 7 7 5 3

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

YOU SHOOK ME ALL NIGHT LONG

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

G D

let ring-----1 let ring-----1 let ring-----1

T 3 5 3 3 3 3 2
A 3 3 3 3 3 3 3
B 0 0 0 0 0 0 0

G

let ring-----1 let ring-----1

T 3 3 3 3 3 3 2
A 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3

D G C

Rhythm figure 1

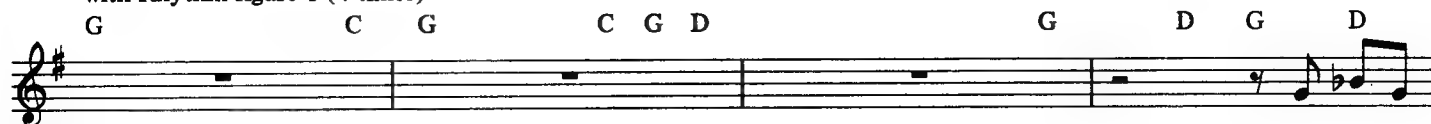
T 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3

G C G D G D G D

end Rhythm figure 1

T 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3
B 3 3 3 3 3 3 3

with Rhythm figure 1 (4 times)



She was a



fast ma - chine_ she kept her mo - tor clean_ She was the best damn wo - man that I've
dou - ble time_ on the se - duc - tion line_ She was one of a kind, she's just



ev - er seen_ She had the sight - less eyes_ tell - in' me no lies_
mine all mine_ Want - ed no ap - plause_ just an - oth - er course_ Made a



Knock - in' me out_ with those A - mer - i - can thighs. Tak - in' more than her share_ had me
meal out - ta me_ and came back for more. Had to cool me down_ to take an -



fight - in' for air_ She told me to come_ but I was al - read - y there_ 'Cause the
- oth - er round_ Now I'm back in the ring_ to take an - oth - er swing_ 'Cause the



walls start shak - in', the earth was quak - in', my mind_ was ach - in', and
walls were shak - in', the earth was quak - in', my mind_ was ach - in', and



D Dsus4 D G Cadd9

we were mak - in' it. And you shook me all —

we were mak - in' it. And

Rhythm figure 2 *let ring-*

G/B D Cadd9 G/B

— night — long. — Yeah,

let ring----- *let ring-----* *let ring-----* *end Rhythm figure 2*

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all — night — long. — Work - in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all — night — long. — And

Cadd9 G/B G Cadd9 G/B D

knocked me out — babe. You shook me all — night — long. —

Cadd9 G/B

— You had me sha - kin' ba - by.

[illegible]

D/A Dsus4

You shook me. — Well, you took me. —

T
A
B

The image shows a musical score for guitar. The top staff is labeled "Guitar solo" and the bottom staff is labeled "guitar 2". Both staves are in the key of D major (one sharp) and 4/4 time. The guitar solo staff features a melody with various chords indicated above it: G, C, G/B, D, C, G/B, and G. The guitar 2 staff provides a harmonic accompaniment with chords indicated below it: B, R, and C. The guitar 2 staff also includes a bass line with fingerings (5, 3, 6, 5(7), 5, 3, 5, 5, 5, 3, 5, 3, 6, 3, 5, 5) and a treble line with fingerings (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5). The guitar solo staff includes a treble line with a melody and a bass line with fingerings (5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5).

A musical score for guitar and voice. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. Below the melody are three staves labeled T, A, and B, which appear to be tablature or fingerings. These staves contain numbers (0-3) indicating fret positions or fingerings for each measure corresponding to the melody above. The bottom staff has a single number '3' at the beginning.

G Cadd9 G/B D Cadd9 G/B

You real - ly took me in.

8va

B R B R B

17 (19) 17 (18) 17 15 17 15 18 (20) 16 17 (19) 17 15 17 (19) 17 15 15 15 17 (18) 17 15

Cadd9 G/B G Cadd9 G/B D

Yeah, you shook me all night long.

Cadd9 G/B G Cadd9

 Yeah, yeah, you shook me all

G/B D Cadd9 G/B

 night long. You real - ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring *let ring*

G/B D Cadd9 G/B D

Yeah, you shook me, Yeah, you shook me

let ring *let ring*

all night long.

HIGHWAY TO HELL

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

A D/F# G D/F# G

Rhythm figure 1

T	2	2	2	3	3	3	3	3
A	2	2	2	2	2	0	2	0
B	0	0	0	0	0	0	0	0

(2) 2 3 2 2 3

D/F# G D/F# A

end Rhythm figure 1

T	3	3	3	2	2	2	2	2
A	2	2	0	0	2	2	2	2
B	0	0	0	0	0	0	0	0

2 2 3 2 0 0 0 0

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y,
No — stop signs,

liv - in' free,
speed lim - it;

Sea - son tick - et on a
No - bod - y's gon - na

D D/F# G D D/F# G

one way ride. —
slow me down. —

Ask - in' noth - in',
Like a wheel,

leave me be.
gon - na spin it.

D D/F# G D/F# A D D/F# G

Tak - in' ev - 'ry - thin' in my stride. —
No - bod - y's gon - na mess me a - round.

Don't need rea - son,
Hey, Sa - tan,

D D/F# G D D/F# G D/F# A

don't need rhyme. Ain't noth - in' I'd rath - er do. —
pay'n' my dues, play - in' in a rock - in' band. —

D D/F# G D D/F# G D D/F# G D/F# E5

Go - in' down, par - ty time. — My friends are gon - na
Hey, mom - ma, look at me. — I'm on my way to the

be there too. — I'm on the
prom - ised land. —

A D/A G D/F#

high - way to hell, — on the

Rhythm figure 2 (lead guitar ad lib on D.S.)

end Rhythm figure 2

with Rhythm figure 2 (2 times)

To Coda I
To Coda II

A D/A G D/F# A D/A G D/F#

high - way to hell, — I'm on the high - way to hell, — I'm on the

A D/A 1.

high - way to hell. —

2. Dsus/A D/A

Mm. Don't stop me!

T 2 3 3 2 3 2 3 2
A 3 3 3 3 3 3 3 3
B 0 0 0 0 0 0 0 0

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

T 2 3 3 2 3 3 3 2 2 7 5 7 5 5 7 5
A 3 3 3 3 3 3 3 3 3 7 (9) 5 7 (9) 5 5 7 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 5 7 5 5 5 7 7 5 7 5 7 5 4 2 3 0
A 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9) 7 (9)
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D.S. al Coda I

I'm on the

hold bend

T 2 4 5 4 2 0 5 4 2 0 2 5 4 5 14 18
A 2 4 (6) 5 (6) 4 2 0 5 4 (5) 2 0 2 5 4 (5) 4 14 18
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Coda I

high - way to... G

D.S. al Coda II
D/A

(12) (5)

Coda II

high - way to hell — And I'm go - in' down — all — the way —

A D/A Free time

on the high - way to hell. —

A

tr 12 (15)

**FOR THOSE ABOUT TO ROCK
(WE SALUTE YOU)**

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

guitar 2

B 8va-----

Bm B5 Bsus4

Rhythm figure 1

end Rhythm figure 1

guitar 1

B5

G5 D/F# E

with Rhythm figure 1 (4 times)

B5

G5 D/F# E

B5 B5/A G5 D/F# E5

B5 B5/A G5 D/F# E

Bsus4 B5 B5/A G5
 Oh! Yeah, _ yeah, _
guitar 1
 T A B
guitar 2
 8va-----
 T A B
 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 4 4 4 4 2
 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 4 4 4 4 2
 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 4 4 2
 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 2 6 4 4 4 4 2

The musical score is for the song "We're on the Border" by The Beatles. It is in the key of D major (indicated by two sharps) and 4/4 time. The score includes a vocal line, a guitar line, and a bass line.

Vocal Line:

- Chords: D/F#, E, B5, B5/A, G5
- Lyrics: "Ooh, oh. — We're on — to - night, —"

Guitar Line:

- Chords: D/F#, E, B5, B5/A, G5
- Ends with the instruction: "end Rhythm figure 3 with Rhythm figure 2 (2 times)"

Bass Line:

- Notes: 3, 2, 0, 2, 2, 0, 7, 7, 7, 0, 2, 9, 0

D/F# E B5 B5/A G5

To the gui - tar bite. — Yeah, yeah, —

D/F# E B D/A A E

Oh! — Stand up and be coun - ted, For

Rhythm figure 4

T																			
A																			
B																			

G5 E B D/A A E

what you are a - bout to re - ceive. — We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)

T																			
A																			
B																			

G5 E B D/A

give you ev - 'ry - thing you need. — Hail, hail to the
rock at dawn on the

A E G5 E

good times, 'Cause rock has got the right of way. — We
front line, Like a bolt right out - ta the blue. — The

B D/A A E

ain't no leg - end, ain't no cause, — We're just liv - in'
sky's a - light with gui - tar bite, — Heads will roll and

[illegible]

Guitar solo

Chords: A, D/A, A, G, D, A, D/A, A

T: 8 (10) 8 (10) 5 8 5 8 7 5 7 5 7

A: 8 (10) 8 (10) 5 8 5 8 7 5 7 5 7

B: 8 (10) 8 (10) 5 8 5 8 7 5 7 5 7

Chords: G, D, A, D/A, A

T: 7 (9) 7 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

A: 7 (9) 7 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

B: 7 (9) 7 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

Chords: G, D, A, D/A, A

T: 5 8 5 7 (9) 5 8 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

A: 5 8 5 7 (9) 5 8 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

B: 5 8 5 7 (9) 5 8 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

Chords: G, D, A, D/A, A

8va----

hold bend-----

T: (13) 12 10 12 (13) 12 (13) 12 12 (14) 12 12 12 (14) 12 12

A: (13) 12 10 12 (13) 12 (13) 12 12 (14) 12 12 12 (14) 12 12

B: (13) 12 10 12 (13) 12 (13) 12 12 (14) 12 12 12 (14) 12 12

Chords: G, D, A, D/A, A

8va-----

T: (17) 13 13 (15) 13 10 13 (15) 13 (15) 13 (15) 13 15 13 15

A: (17) 13 13 (15) 13 10 13 (15) 13 (15) 13 (15) 13 15 13 15

B: (17) 13 13 (15) 13 10 13 (15) 13 (15) 13 (15) 13 15 13 15

G D A D/A A G D

8va-----

T 10 12 (13) 12 10 11 10

A 10 12 (14) 10 12 (13)

B 8 8 9 7 5 7

A D/A A G D B D/A

We're just a bat - ter - y for hire with a

8va-----

with Rhythm figure 4 (2 times)

T 5 7 7 7

A 5

B 20 (22) 20 (22) 20 (22)

A E G5 E B D/A

gui - tar fire, — Read - y and aimed at you. Pick up your balls — and

T A E

A A

B A

A E G5 E

load up your can - non, For a twen - ty - one gun sa - lute. — For

T A E

A A

B A

B5 G5 D

those a - bout — to rock, Fire! We sa - lute —

T B5

A B5

B B5

U.B. U.B. U.B.

T 4

A 4

B 2

T 10 (12) 10 (12) 9 (11)

A 10 (12) 10 (12)

B 9 (11)

A B5

you. Oh, for those a - bout to rock,

U.B.

T 5
A 7 (9)
B 2

G5 D A B5

We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.

T 8 6 7 5
A 10 (12) 10 (12) 11 (13) 9 (11)
B 4 4 4 2

G5 D A B5

We sa - lute you. Ow!

8va-----

U.B. U.B. U.B. U.B.

T 10 10 14 12
A 13 (15) 10 (15) 17 (19) 16 (17)
B 4 4 4 2

G5 D

Fire! We sa -

8va-----

U.B. U.B. U.B. U.B. U.B.

T 10 10 10 10 10
A 13 (15) 13 (15) 13 (15) 13 (15) 13 (15)
B 4 4 4 4 4

A B5

- lute _____ you. _____

8va-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B. hold bend-----

T 12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) 7 (12) 7 (12) 7 (12)

A

B

G5 D A

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

T 10 (12) 7 (12) 7 (12) 10 (12) 10 (12) 10 (12) 9 (11) 7 (9) 7 (9)

A

B

B5 G5 D

We sa - lute _____ you. Come on, _____

8va-----

U.B. U.B. U.B.

T 10 (12) 10 (12) 10 (15)

A

B

A B5
 Oh! For those a - bout_ to rock,
 8va-----
 U.B. 12 16 (17) hold bend B B
 T A B
 G5 D A B5
 We sa - lute_ you. For those a - bout_ to rock,
 hold bend B B
 T A B
 G5 D A 1.
 We sa - lute_ you. For
 hold bend hold bend -- 4
 T A B
 2.
 A B5
 _ you. Shoot! Shoot!
 3 7 10 7 9 9 7 9
 T A B

B5
 Shoot! Shoot!
 G5
 D
 8va---
 3
 T 10 12 12 12 10 12 12 12 12
 A
 B 10 12 12 10 12 15 (17) 15 (17) 12 15

[illegible]

G5 D A G5 D

We sa - lute ____ you. We sa - lute ____

8va-----

3

B B B B B B B

17 (19) 17 (19) 17 (19) 17 17 (19) 17 14 17 (19) 17 (19) 17 (19)

T
A
B

A G5 D A

____ you. We sa - lute ____ you. ____

8va-----

3

B B U.B. U.B. U.B.

17 22 (24) 22 19 22 (24) 22 (24) 15 14 10

17 (19) 18 (18) 12 (14)

T
A
B

B5 A5 G5 D/F# E B5

Fire!

T
A
B



**THUNDERSTRUCK
SHOOT TO THRILL
BACK IN BLACK
WHO MADE WHO
HEATSEEKER
THE JACK
MONEYTALKS
HELLS BELLS
DIRTY DEEDS DONE DIRT CHEAP
WHOLE LOTTA ROSIE
YOU SHOOK ME ALL NIGHT LONG
HIGHWAY TO HELL
T.N.T.
FOR THOSE ABOUT TO ROCK
(WE SALUTE YOU)**

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